

CATALOGUE  
OF THE EXTENSIVE AND VALUABLE COLLECTION OF  
**PICTURES,**  
ENGRAVINGS, & WORKS OF ART,  
**NOW EXHIBITING,**  
**AT THE STORE OF MR. PLATT,**  
**No. 6 SPRUCE-STREET,**

*Adjoining the Building of the New-York Tract Society, opposite the  
City Hall,*

COLLECTED BY MICHAEL PAFF, ESQ., OF THIS CITY, DEC'D.

AMONG WHICH ARE

The beautiful and deservedly-celebrated **QUEEN ESTHER BEFORE KING AHASUERUS**, a *chef d'œuvre* of Van Dyke.—**LAST SUPPER**, by Michael Angelo Buonarrotti.—**HOLY FAMILY** and **ECCE HOMO**, by Correggio.—**MAGDALEN IN ADORATION** and **SALVATOR MUNDI**, by Carlo Dolce.—**HEAD OF ST. JOHN**, by Raphael.—**DESCENT FROM THE CROSS**, by Rembrandt. Together with the undoubted productions of

ALBANO,	MARATTI,	P. VERONESE,	HOLBEIN,
CARACCI,	MURILLO,	JORDAENS,	TENIERS,
DOMINICHINO,	PERUGINO,	LUCAS VAN LEYDEN,	OSTADE,
GAROFALO,	TINTORETTO,	RUBENS,	A. DURER,
GUERCHINO,	TITIAN,	BREUGHEL,	HOGARTH,
GUIDO,	A. DEL SARTO,	CUYP,	GOLTZIUS,

AND OTHER EMINENT MASTERS.

The whole of which will be disposed of at Public Auction, by  
Order of the Administratrix,

On

### CONDITIONS OF THE SALE.

1ST.—The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the Lot so in dispute shall be immediately put up again and resold.

2ND.—No person to advance less than 25 cents above 5 dollars—and over 10 dollars, 50 cents, and so on, in proportion.

3RD.—The purchasers to give their names and places of abode, and (if required by the Auctioneer) to pay 10 dollars, in part of the purchase money, in default of which the lot or lots so purchased to be immediately put up again and resold.

4TH.—To prevent inaccuracy in delivering, and inconvenience in the settlement of the purchasers, no lot can on any account be removed during the time of sale, and the money must absolutely be paid on delivery.

5TH.—Upon failure of complying with the above conditions, the money deposited in part of payment shall be forfeited; all lots uncleared within five days after the final conclusion of this sale, shall be resold by public or private sale, and the deficiency (if any) attending such re-sale shall be made good by the original buyer.

Orders given for any lots will be attended to and faithfully executed by

**A. LEVY, Auctioneer.**

## ADVERTISEMENT.

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FEW individuals were more extensively known in connexion with the fine arts than the late MICHAEL PAFF, Esq.,—more than 35 years of his life were devoted with undiminished zeal to the collection of *Rare and Valuable Paintings*—they were his great source of delight, he seemed but to live in the enjoyment of them, and it was always with reluctance he parted with a fine Picture, at however large a price. In the very extensive collection he has left, (amounting to about *one thousand Pictures*,) are many for which it is well known he refused what were considered large sums.

The public will now have an opportunity of seeing and selecting from a collection, which for numbers, merit, and interesting variety, never before occurred in New-York, and may not, probably, ever again take place.

These Pictures are known to have been many years in the possession of the deceased; have been seen and appreciated by numerous friends and lovers of the Fine Arts throughout the Union; it has therefore been deemed inexpedient in arranging this Catalogue to pursue the plan generally adopted in such cases, by inserting a synopsis of the history of each artist whose name is appended to his real or supposed production, being mere extracts from *Pilkington* and other dictionaries of Painters, which have been so often before the public; it is supposed they would tend unnecessarily to swell this Catalogue to an inconvenient size, without any actual benefit arising therefrom. For the same reason, it will be observed, there has been no presumptuous attempt to forestall or control public judgment or individual opinion of the respective merits of these Pictures, by eulogizing their separate or combined excellencies, conveyed by a profusion of technical terms of art. They are submitted, therefore, to the good taste and discrimination of the admirers of the delightful art of Painting, without further comment; and it is confidently hoped that the family for whose benefit these Pictures and articles of *virtu* are to be thus publicly disposed of, will have no cause of regret in thus disposing of them in this country, instead of sending them to Europe, as by many judges had been thought advisable.

The compilers of the Catalogue having been on intimate terms with the late proprietor for many years, had thereby an opportunity of becoming acquainted with his leading Pictures, and with the names of the artists to whom he ascribed them; they have chosen, therefore, to adhere to the authorship of the Pictures in *all* cases where they had been named by him, which they have denoted by prefixing an asterisk before the number thus \*.

# CATALOGUE.

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## First Day's Sale.

- |      |   |                               |
|------|---|-------------------------------|
| 1,   | The Fisherman,  | <i>La Croix.</i>              |
| 2,   | Emblem of Fame,   | <i>master unknown.</i>        |
| 3,   | Nativity,—oval, on panel,                                     | <i>do.</i>                    |
| 4,   | Time Proclaiming Truth,—a fine sketch.                        |                               |
| 5,   | St. John Preaching,   | <i>Italian School.</i>        |
| 6,   | Mother and Child,   | <i>P. Perugino.</i>           |
| 7,   | Ruins and Figures,  | <i>De Witt.</i>               |
| 8,   | Mother and Child,   | <i>School of Dominichino.</i> |
| 9,   | The Furies,   | <i>School of Rubens.</i>      |
| 10,  | Ruined Castle,  | <i>Van Goyen.</i>             |
| 11,  | Interior of a Cave, with the Tomb of Cicero,                  | <i>Van Lint.</i>              |
| 12,  | Judith with the Head of Holofernes,                           | <i>Italian School.</i>        |
| 13,  | St. Jerome,   | <i>Palma.</i>                 |
| 14,  | Architecture,   | <i>H. Robert.</i>             |
| 15,  | Holy Family,  | <i>A. del Sarto.</i>          |
| *16, | Cupid Sleeping,   | <i>Guido.</i>                 |
| *17, | Hermit Worshipping the Cross,—a very fine picture,            | <i>S. Rosa.</i>               |
| *18, | Time Revealing Truth,   | <i>G. Romano.</i>             |
| 19,  | Ascension of the Virgin,                                      | <i>Murillo.</i>               |
| 20,  | The Miraculous Foreshortening, with Skulls,<br>etc., antique. |                               |
| 21,  | Aurora,—splendid sketch,                                      | <i>Guido.</i>                 |
| 22,  | Portrait of George II of England,                             | <i>Hogarth.</i>               |
| 23,  | Fruit Piece,  | <i>Campidoglio.</i>           |
| 24,  | Italian Singers,  | <i>Valentin.</i>              |
| 25,  | Landscape and Figures,  | <i>Deckar.</i>                |

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|------|---|--------------------------|
| 26,  | Return from the Chase,                              | <i>A. Everdingen.</i>    |
| 27,  | Landscape and Figures,                              | <i>Breughel.</i>         |
| 28,  | Interior, with Topers,                              | <i>Hemskirk.</i>         |
| 29,  | } Insects,<br>do. companion,                        | <i>Otho Masseur.</i>     |
| 30,  |   |                          |
| 31,  | Female Head,  | <i>master unknown.</i>   |
| 32,  | Triumph of Amphitrite,—a sketch,                    | <i>Rubens.</i>           |
| 33,  | Bacchanalian,                                       | <i>Jordaens.</i>         |
| 34,  | Winter Scene,—very fine,                            | <i>Molinaer.</i>         |
| 35,  | Mother and Child,                                   | <i>Palma.</i>            |
| 36,  | Martyrdom,—remarkably fine,                         | <i>German School.</i>    |
| 37,  | Still Life,   | <i>master unknown.</i>   |
| *38, | Venus,  | <i>A. Caracci.</i>       |
| 39,  | A Nun adoring the Cross,—spirited sketch.           |                          |
| 40,  | Battle of the Boyne,—a chef-d'œuvre                 | <i>Palamedes.</i>        |
| *41, | Landscape, with Shepherd, &c.                       | <i>A. Caracci.</i>       |
| 42,  | Female Head,—very fine,                             | <i>School of Titian.</i> |
| 43,  | Ecce Homo,—curious specimen of burnt wood.          |                          |
| 44,  | Still Life,   | <i>N. Stenwick.</i>      |
| 45,  | Head,   | <i>Salvator Rosa.</i>    |
| 46,  | A Curious Old Picture of the                        | <i>German School.</i>    |
| 47,  | Portrait of Titian,                                 | <i>Tintoretto.</i>       |
| 48,  | Battle Piece,—a very capital picture,               | <i>Terburg.</i>          |
| 49,  | Venus and Cupid,                                    | <i>after Correggio.</i>  |
| 50,  | Mother and Child,—very sweet,                       | <i>German master.</i>    |
| 51,  | Boy Playing on the Flute,                           | <i>Piazzetta.</i>        |
| *52, | St. Sebastian,                                      | <i>Guido.</i>            |
| 53,  | Tobit and the Angel, in a Landscape,                | <i>Elsheimer.</i>        |
| 54,  | Mother and Child,—antique.                          |                          |
| 55,  | Crucifixion,—fine effect,                           | <i>F. Frank.</i>         |
| 56,  | Nativity,—very curious,                             | <i>German master.</i>    |
| 57,  | Fruit Piece,  | <i>De Heem.</i>          |
| 58,  | Landscape and Figures,                              | <i>Orisonte.</i>         |
| 59,  | The Saints Adoring the Infant Saviour,—fine sketch. |                          |
| 60,  | Celebration of Mass,                                | <i>Albert Durer.</i>     |

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| 61,   | Landscape and Figures,   | <i>Tempesta.</i>              |
| *62,  | Christ in the Garden,  | <i>Correggio.</i>             |
| 63,   | Holy Family,   | <i>A. del Sarto.</i>          |
| 64,   | Nativity,  | <i>Honthorst.</i>             |
| 65,   | Landscape and Figures,   | <i>Bout and Boudewyns.</i>    |
| *66,  | Fine Head,   | <i>Titian.</i>                |
| 67,   | Entombment,  | <i>Sebastian Bombelli.</i>    |
| 68,   | Flowers, &c.   | <i>Morell.</i>                |
| *69,  | Il Reposo,   | <i>N. Poussin.</i>            |
| 70,   | The Resurrection,  | <i>Spranger.</i>              |
| 71,   | Apollo rewarding Merit and punishing Arrogance,<br>(this picture has been engraved by Sir R. Strange,) | <i>A. Sacchi.</i>             |
| 72,   | Crucifixion,—very fine,  | <i>A. Caracci.</i>            |
| *73,  | Head, do.  | <i>Rembrandt.</i>             |
| *74,  | Portrait of Cardinal Bentivoglio,  | <i>Raphael.</i>               |
| *75,  | Rembrandt's Wife,—very fine,   | <i>Rembrandt.</i>             |
| 76, } | Venus Asleep, { on copper, in extra carved   |                               |
| 77, } | do. companion, { frames.   |                               |
| 78,   | Still Life,  | <i>Van Alst.</i>              |
| 79,   | Flower Piece, with Cupids,   | <i>Baptiste.</i>              |
| 80,   | Venus and Cupid,   | <i>F. Floris.</i>             |
| 81,   | Landscape and Figures,—fine effect,  | <i>Eckhout.</i>               |
| 82,   | Flower Piece,—very fine, signed <i>R.V. Fecit. 1693.</i>   |                               |
| 83,   | Mars and Venus,—a capital sketch,  | <i>Rubens.</i>                |
| 84,   | Head of Christ,  | <i>master unknown.</i>        |
| 85,   | Sacrifice of Isaac,—a sketch.  |                               |
| 86,   | Dog and Hare,  | <i>Fyt.</i>                   |
| 87,   | Head of Christ,  | <i>Goltzius.</i>              |
| 88,   | Flower Piece,—fine,  | <i>Rachel Van Pool.</i>       |
| 89,   | Village Scene,   | <i>Breughel.</i>              |
| 90,   | St. John Preaching,  | <i>School of the Caracci.</i> |
| 91,   | Portrait,—fine,  | <i>Porbus.</i>                |
| 92,   | Battle Piece,—a fine specimen of   | <i>B. Cuyp.</i>               |
| 93,   | Marine View, with figures fishing, in the style of   | <i>S. Rosa.</i>               |
| *94,  | Portrait of Cardinal Richelieu,  | <i>P. de Champagne.</i>       |

He

*Adrian Brouwer 1672*

- 95, Head of a Saint,—a fine example of *Spanielletto*.  
 96, Do. of Rembrandt, *by himself*.  
 (A most capital production, and in fine condition.)  
 97, Flower Piece, *G. Seghers*.  
 98, Power of Love,—fine antique, has been engraved  
 by Mr. Durand.  
 99, Mother and Child, *after Raphael*, a beautiful copy,  
 by *Ingre*, the *French Raphael*.  
 100, Emblem of the Passion, *Agostino Carracci*.  
 (Esteemed as one of the highest class pictures in the collection.)  
 101, Mother and Child, *P. Perugino*.  
 \*102, Head of a Magdalen, *Guido*.  
 103, Landscape and Figures, *Paul Bril*.  
 104, Triumphal Entry, *en grisaille*, *Primadier*.  
 105, The Pack Horse, *Peter Wouvermans*.  
 106, The Miser, *Jan Steen*.  
 107, View of a Fortified City, *A. Mirou*.  
 108, Marine View, *W. Vandewelde, Sen'r*.  
 109, View from Nature, *Shay*.  
 110, Still Life, *De Heem*.  
 111, Curious Cabinet, representing various subjects  
 from Scripture, *L. Van Leyden*.  
 112, Landscape, *R. Wilson*.  
 113, Repentant Magdalen, *German master*.  
 \*114, Sleeping Cupid, *Guido*.  
 \*115, Female Saint, *Raphael*.  
 116, Landscape and Figures, *Bout and Boudewyns*.  
 117, Study of Angels, *Van Harp*.  
 118, Ascension of the Virgin, *F. Floris*.  
 119, Mercury and Bacchus, *Guercino*.  
 120, Adoration, *Albert Durer*.  
 121, Landscape and Figures, *Mompert*.  
 \*122, The Syrens, *Titian*.  
 123, Adoration, *Hans Holbein*.  
 124, Portrait of a Dog, *A. Cooper, R. A.*  
 \*125, A very beautiful Landscape, *Correggio*.  
 (This picture was priced at a very high rate by its late  
 possessor, and will be found worthy particular attention.)

- 126, Burgomasters Administering Justice, *De Hooge.*  
 127, Village in Holland, *Jan Breughel.*  
 \*128, Allegory of War,—powerful effect of color,  
*Rembrandt.*  
 129, Trompe L'Oiel, *Venetian School.*  
 \*130, Triumph of Justice, *Goltzius.*  
 131, Portrait of an Abbess, *Holbein.*  
 132, Do. of an Infant, *C. Vanloo.*  
 \*133, Interior of a Slaughter House, *A. Ostade.*  
 (The penciling, color, and effect of this picture, are  
 worthy of admiration.)  
 134, A Fair, *Bout.*  
 135, Interior of a Palace, *master unknown.*  
 136, St. John,—very fine remains, probably of *Raphael.*  
 137, Neptune and Amphitrite, *N. Cassana.*  
 138, Lighting the Lamp, *G. della Notti.*  
 139, Old Woman with a Candle, *do.*  
 140, Nativity, *master unknown.*  
 141, Infant Christ and St. John, *School of Guido.*  
 142, Mother and Child, *P. Perugino.*  
 \*143, } Painting, *Hogarth.*  
 \*144, } Sculpture,  
 145, Creation of Light, *Tintoretto.*  
 146, Head of an Old Man, *Rembrandt.*  
 147, Do. of a Warrior, *master unknown.*  
 148, Christ in the Garden, *G. della Notti.*  
 149, Modern Landscape, *master unknown.*  
 150, Holy Family, *Venetian.*  
 151, Portrait of a Gentleman, *Mirevelt.*  
 152, Do. do. *Jansen.*  
 153, Female Saint, *master unknown.*  
 \*154, Venus and Cupid, *Titian.*  
 155, Landscape, with Figures, Dogs, and Horses,—  
 a fine specimen of *Rosa di Tivoli.*  
 156, Portrait of a Royal Personage,—dated 1632.  
 157, Mother and Child,—very curious antique.

- 158, Ascension of the Virgin,—a sketch.  
 159, Adoration of the Shepherds, *Aldegraaf.*  
 160, Figures Dancing, *Callot.*  
 161, Mother and Child, *School of the Caracci.*  
 162, Landscape with Waterfall, &c. *Cozza.*  
 163, Martyrdom, *master unknown.*  
 164, Two Female Heads, *after Raphael.*  
 165, Head of the Virgin, *P. Testa.*  
 166, Scourging of Christ, *Venetian School.*  
 167, Virgin teaching the Infant to read,  
*Caracci School.*  
 168, Portrait of a Lady, *Mignard.*  
 169, Ruins, *B. Bisbenck.*  
 170, Female Head,—fancy subject, *master unknown.*  
 171, Head of a Man, *Dobson.*  
 172, Harvesting, *Bassano.*  
 173, } Exterior of St. Peter's, at Rome, { *in the manner*  
 174, } Porta del Popoli, { *of Canaletto.*  
 175, Poultry, *Gryf.*  
 176, Monto Cavallo, *style of Canaletto.*  
 177, Still Life, *master unknown.*  
 178, Astronomy, Music, Painting, &c. *Aldegraaf.*  
 \*179, Portrait, *Rembrandt.*  
 180, Fountain, Architecture, &c. *style of Weenix.*  
 181, Cupid and Psyché,—*en grisaille.*  
 182, The Tomb of Werter, *German master.*  
 183, Classical Landscape, *F. Milé.*  
 184, Still Life,—rich drapery, *Maltese.*  
 185, Magdalen, *A. A. Dueri, 1521.*  
 186, Classical Landscape, *F. Milé.*  
 187, Flight into Egypt, *master unknown.*  
 188, Le Roi Boit, *Jordaens.*  
 189, Adoration of the Magi, *Otho Venius.*  
 \*190, Cupid and Psyche, *Titian.*  
 \*191, Christ Reproving the Magdalen, *L. da Vinci.*



- 192, Holy Family,—a very fine example of *Jordaens*.  
 193, Religion, (Allegory of) *master unknown*.  
 194, The Angel appearing to the Shepherds,  
*G. Van Eckhout*.  
 195, Crucifixion, *school of Tintoretto*.  
 196, Christ Questioning the Doctors, *master unknown*.  
 197, Our Lady of Loretto,—curious antique.  
 198, Italian Kitchen,—boldly painted, *Lang Jan*.  
 199, Mythological, *French School*.  
 200, Conversion of Saul, *Tintoretto*.

END OF THE FIRST DAY'S SALE.

## Second Day's Sale.

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- \*201, Landscape in Holland—made of paper, *D. Teniers.*
- 202, Esau Selling his Birthright to Jacob for a Pot  
of Pottage,—signed Rf. 1693, *M. Roar.*
- \*203, Portrait of Hugo Grotius, *Vandyke.*
- 204, Head of an Old Man, *master unknown.*
- 205, Fortune Teller,—signed on the back, *P. Brand.*
- 206, Portrait of Caroli de Albertis.
- 207, Assumption of the Virgin, *German School.*
- 208, Holy Family, *do.*
- 209, Annunciation,—very curious antique.
- 210, Study of Heads, *Spranger.*
- 211, Interior, *master unknown.*
- 212, Landscape and Figures, *Bout.*
- 213, Lady Looking out of a Window, *Van Tol.*
- 214, Interior, with St. Jerome, writing, *Albert Durer.*
- 215, Sick Lady, *Jan Steen.*
- 216, Judgment of Solomon,—*en grisaille*,  
*master unknown.*
- 217, St. Agnes,—very beautiful, *School of C. Dolci.*
- 218, Death of Adonis, *C. Cignani.*
- 219, Landscape, *Artois.*
- 220, Tobit and the Angel, *master unknown.*
- \*221, Nymphs Bathing, *Rembrandt.*  
(In richly carved frame and case.)
- 222, Landscape,—highly wrought, *Paul Brill.*
- 223, Landscape, Architecture and Figures, *La Hire.*
- 224, Highly finished Head, *Holbein.*
- 225, Portrait of Erasmus,—engraved by *A. Durer.*
- 226, River with Buildings, *Bout.*
- 227, Emblem of Painting, *C. Vanloo.*
- 228, Virgin and Child, *German School.*

- 229, Candle-light Scene, *Bouchet.*
- 230, Cleopatra dissolving the Pearl, *French School.*
- 231, Interior, with Card Players, *Michau.*
- 232, Nativity, *master unknown.*
- 233, Attention, *do.*
- 234, } Three very curious Italian Ivory Carvings,  
 235, } in frames.  
 236, }
- 237, The celebrated Hundred Guilder print, etched  
*by Rembrandt.*  
 (Fine impressions of this plate have been sold at Auction,  
 in London, as high as 120 guineas.)
- 238, Study of a Head, *Rubens.*  
 (An indubitable work of this great master.)
- 239, Day of Judgment,—a curious old print, after  
*M. Angelo.*
- 240, Saints, *master unknown.*
- 241, An Oriental Princess, *Le Prince.*
- 242, Interior with an Old Man Intoxicated, *B. Cuyp.*
- \*243, Samson and the Lion, *Rubens.*
- 244, View on a Canal, in Holland *Deckar.*
- 245, Infant St. John and the Lamb, in a Landscape.  
*very fine, F. Mola.*
- \*246, Annunciation, *Vandyke.*  
 (This is a very capital specimen, as to beauty of design  
 and expression, richness of color and freedom of handling.  
 It was always held by Mr. Paff as one of his choicest and  
 most costly gems.)
- \*247, Descent from the Cross, *Rembrandt.*  
 (This picture requires very little comment; suffice it to  
 say it is one of those which in any part of Europe would  
 certainly realise a very considerable price.)
- 248, Repentant Magdalen, *Guido.*  
 (Very beautiful and silvery in color, in Guido's best time.  
 This picture, or one precisely similar, has been engraved  
 by Sir Robert Strange.)
- \*249, Christ Bearing the Cross, *Titian.*
- \*250, Annunciation, *do.*
- \*251, Mother and Child, *Raphael.*
- \*252, Christ Bearing his Cross, *M. Angelo.*

- \*253, Ecce Homo, *Carlo Dolci.*  
 (A picture of the very highest quality.)
- 254, Head of a Saint, *master unknown.*
- 255, Genius of Painting surrounded by her Attributes,  
*Mullegg.*
- 256, St. Jerome, *P. Perugino.*
- 257, Infant Christ and St. John, *German School.*
- 258, Portrait of a Boy, *master unknown.*
- 259, Emblem of Human Life, *Vandyke.*
- 260, Dutch School, *A. Ostade.*
- 261, Emblem of Human Life, *School of Albano.*
- 262, Companion to the above, *do.*
- 263, Mother and Child, *Spranger.*
- 264, Trompe L'Oiel, *Van Alst.*
- 265, Virgin, Infant Saviour, St. John, and Angels,  
*Vandyke.*
- 266, Adoration of the Kings, *Lucas Van Leyden.*
- \*267, Landscape and Figures, *Rubens.*
- \*268, Beautiful Landscape—time, Sunset, *Swanevelt.*
- 269, A fine Head, *Franc Hals.*
- 270, Holy Family, *Rubens.*
- \*271, Salvator Mundi, *Vandyke.*
- \*272, Descent from the Cross, *Rubens.*
- 273, Still Life,—monogram *signed MA.*
- 274, Landscape and Figures,—capital, *Rembrandt.*
- 275, do. *A. Cuyp.*  
 (Remarkably fine effect of sun light, and beautiful in execution; altogether, this is one of the choicest gems, at least in this department of the art, in the collection.)
- 276, Nativity, *L. Caracci.*  
 (This was one of Mr. Paff's greatest favorites, was among his earliest acquisitions, and for which he often refused large sums. It will be found worthy the especial attention of connoisseurs.)
- 277, Holy Family, *Parmigiano.*
- 278, Boys, Sheep, &c. *master unknown.*
- 279, Crucifixion,—on leather, curiously embossed  
 and gilt.

- 280, Military Scene, *master unknown.*
- 281, The Angel appearing to the Shepherds,  
*signed De Vries.*
- 282, Silenus, *B. Graat.*
- 283, Still Life,—extremely rich in color, *De Heem.*
- 284, Fall of the Angels, *Rubens.*
- 285, Landscape, with Figures riding, *De Heusch.*
- \*286, Virgin and Child, with St. Catharine and other  
Saints, *Rubens.*
- 287, Christ communing with the Saints, *C. Maratti.*
- 288, Landscape and Figures, *S. Bourdon.*
- 289, Landscape, with a Boy in the Foreground, an  
allegory, *master unknown.*
- 290, Infant Saviour asleep on the Cross,—in fine  
old carved frame, *Schidone.*
- 291, Landscape and Waterfall, *B. Bisbinck.*
- \*292, St. Jerome Meditating, *Correggio.*  
(This picture is extremely poetic in sentiment, and very  
fine in its richness, depth, and transparency of color. There  
can be little doubt of its being by the great master to whom  
it is assigned; and is deemed worthy the particular con-  
sideration of the connoisseur. It was one of Mr. Paff's  
greatest favorites.)
- 293, St. Francis adoring the Infant Saviour,  
*School of the Caraccis.*
- 294, Landscape, with Towers, &c. *master unknown.*
- \*295, The Agony in the Garden, *Carlo Dolci.*
- 296, Nativity,—a sketch, *Bouchet.*
- 297, Allegory of the coming of Christ,—very fine,  
*P. Testa.*
- 298, Angelica and Medora, *G. Pentz.*  
(A very extraordinarily fine specimen of color, with curi-  
ously and elaborately wrought draperies, &c.)
- \*299, Tobit and the Angel, *Titian.*  
(Mr. Paff considered this picture of the greatest conse-  
quence, and for which he on several occasions refused large  
offers.)
- \*300, Queen Esther supplicating King Ahasuerus,  
*Sir Anthony Van Dyke.*

(To attempt a description worthy the merits of this ex-  
quisite production would be futile, more particularly after  
the justice done it in this respect for so many years by its

late possessor, who prized it, next to the last Supper, by Michael Angelo, beyond all and every thing else in his collection. The writer of this is assured that on one occasion the sum of *nine thousand dollars* was tendered Mr. Paff for the picture, but he was absolutely afraid to part with it, lest thereby he should part with his peace of mind at the same time, (such is the effect of *fine* pictures on the human mind) declaring that the lowest price at which he could be induced to dispose of it was *twenty-five thousand dollars*. This may appear to those unacquainted with works of art, and the prices they realise in Europe, to be an extravagant folly; but such an opinion will not prevail if they consult the records of prices at which pictures by the great masters have been sold, especially in London, during some years past; to wit, for the Claudes in the National Gallery, say 10,000*l* or 12,000*l* each, the Correggios 5,500*l* each, the Woman taken in Adultery, by Rembrandt (a very little larger than the present picture) 6,000*l*; the Master Ship Builder and his Wife, in the royal collection, by the same master, 6,000*l*, together with many other instances both in the public and private galleries.

That Europe can produce a cabinet picture of more exquisite quality than the present, is doubtful, certainly not one more interesting in its subject, presenting as it does portraits of the most eminent personages connected with the state, and the arts; amongst whom may be discovered Rembrandt, Titian, Paul Veronese, Vandyke, Sir Thomas More, the Miss Whartons, and others.

The exquisite richness and transparence of color, the relief of the objects, and the grouping and expression of the whole, cannot fail to convince every beholder of the fact of its being an unique gem, and as such almost beyond price.


It is confidently hoped, for the honor of the Fine Arts in the United States, that this beautiful work of art may be duly appreciated, may be permanently retained in this community, and may not, by any speculation, find its way to Europe in search of purchasers at a higher rate, as many other fine works have done in advance of it.)

- \*301, St. Jerome, *Correggio.*
- \*302, Weeping Magdalen,—very fine, *Carlo Dolci.*
- \*303, Ecce Homo, *Correggio.*

(This picture is considered of the first importance, especially as an example of drawing, color and expression. It is one of that kind to which a value can scarcely be affixed, and for which such very large sums are now realised in Europe. The beauties of this gem are so apparent, that it is only deemed necessary to solicit public attention to them.)

- 304, Holy Family, *Correggio.*

(This picture may, without impropriety, be classed amongst the finest productions of this great master, whose work it indubitably is, and which, for grandeur and beauty of design, sweetness of expression, depth of tone, and transparence of *chiaroscuro*, is probably unequalled in this country.

 To the attention of the connoisseur it is particularly recommended.)

305, St. Francis in Adoration, *Annibal Caracci.*

(This is also in every respect a very capital work, and such as is rarely to be seen, much less to be possessed, even in Europe.)

The proprietors of galleries and others desirous of possessing a genuine and fine example of this great master's talents, are requested to examine this picture attentively.)

306, Tempest, *P. Tempesta.*

307, Landscape, Figures, &c.,—a great expanse and finely painted, *B. Breemberg.*

308, A Female Figure,—fancy portrait, *Mignard.*

309, Holy family, *German School.*

\*310, Two finely-painted Old Heads, in glass case, *Correggio.*

\*311, The Grecian Daughter, *Rubens.*

312, Head of Christ, *School of Carlo Dolci.*

313, Holy Family, *A. Del Sarto.*

314, The Carousal, *P. P. Breughel.*

315. The Expulsion of Hagar and Ishmael, *F. Bol.*

316, Virgin and Infant Christ, *P. Perugino.*

317, Cavaliers, *Duplessi.*

318, Judith with the Head of Holofernes, *German master.*

319, Portrait of a Dog, *A. Beeldemaker.*

320, Crucifixion, *Francks.*

321, Figure and Cattle in a Landscape, *Peter Wouvermans.*

322, Winter Piece, with Beggar, Skaters, &c. *German School.*

323, Mother and Child, *Lauri.*

324, Female Head, in Adoration, *School of Guido.*

325, Nun with a Crucifix, *J. Calliot.*

326, Contemplation, *School of Rubens.*

327, Dutch School, *A. Ostade.*

328, Apollo charming the Beasts, *Goltzius.*

329, Mother and Child, *unknown.*

330, Mother and Child surrounded with Flowers, *J. Breughel.*

331, Sheep, *Omeganc.*

332, Portrait of Albert Cuyp, *De Vries.*

- 333, Landscape, with an Allegory—landscape by *Artois*,  
figures by *Teniers*.
- 334, } Landscapes in Carved Frames,—very rich and  
335, } sparkling, *Breydel*.
- 336, Two Lions, *Fyt*.
- 337, An exquisitely painted Flower Piece, *R. Ruysch*.
- 338, Historical, *master unknown*.
- 339, Infant Mars, *Lairesse*.
- 340, Contemplation, *modern*.
- 341, Mother and Child, *School of Rubens*.
- 342, The Trinity,—highly wrought, *German School*.
- 343, Portrait of a Dog, *Fyt*.
- 344, Dutch Courtship, *Abshoven*.
- 345, Landscape and Cattle, *Wynants*.
- 346, Flower Piece, (signed,) *A. Angermeyer*.
- 347, Portrait of Christine Konigen,—date 1665.
- 348, Portrait of a Dog, *Fyt*.
- 349, Holy Family,—a beautiful sketch, *French School*.
- 350, Holy Family, with St. John presenting the  
Infant with Flowers, *German School*.
- \*351, Sketch of a Holy Family, in a beautifully carved  
frame, *Correggio*.
- 352, Music,—a sketch *French School*.
- 353, Nativity, *German School*.
- 354, Portrait of a Lady,—very fine, *A. Boonin*.
- 355, The Miser, *Brawer*.
- 356, Portrait of a Child, in a curiously carved frame,  
very choice specimen, *Titian*.
- 357, The Good Shepherd,—very highly wrought,  
*T. Helmbreker*.
- 358, Cows in a Landscape, *Klomp*.
- 359, Sleeping Christ surrounded with Flowers,—  
elaborately finished, *Simone da Pesaro*.
- 360, Boors Dancing, *P. Breughel*.
- 361, Religious Instruction, *School of Raphael*.
- 362, The Brothers, *Fragonard*.
- 363, The Bath of Venus, *Cuylenburg*.



- 364, Holy Family, *German School.*  
 365, Cottage and Boors, *Abshoven.*  
 366, Mary and St. John, *L. Lotto.*  
 367, Nativity, *Tintoretto.*  
 368, The Meeting of Jacob and Rachel, *master uncertain.*  
 369, Annunciation, *F. Floris.*  
     (A beautifully colored and elaborately finished antique.)  
 370, Vase of Flowers—a brilliant gem—*Rachel Ruysdael.*  
 371, Virgin and Child, *Phillippò Lauri.*  
 372, St. Paul Preaching, *R. Weir, N. A.*  
 373, St. Peter and St. Paul healing the Lame Man  
     at the Beautiful Gate of the Temple,  
     *R. Weir, N. A.*  
 374, The Bath of Venus—very fine and poetic—*Albano.*  
 375, Solomon's Temple,—an extraordinarily fine  
     specimen of mosaic.  
 376, Charity, *Luini.*  
 377, Allegory of the Fallen State of Man,—antique.  
     (This picture was valued very highly by its late possessor,  
     as being an extraordinary antique, and for the great moral  
     lesson it teaches the human family.)  
 378, Portrait of a Lady with a large ruff,—in finely  
     carved frame, *Mirevelt.*  
 379, Christ before Pilate, *Orasio Riminaldi.*  
 380, Venus and Cupid, *M. Muxel, 1829.*  
 381, The Creation, *G. Peeters.*  
 382, The Deluge, *do.*  
 383, Battle Piece, *C. Breydael.*  
 384, Nativity,—a grand composition and finely  
     painted, dated 1614, *A. Bloemart.*  
 385, Christ before Pilate, *Ventura Salembeni.*  
 386, Two Cybils, *Guido Cagnacci.*  
 387, Death of Sapphira, *Lucas Cornelis.*  
     (A very capital production of this celebrated master.)  
 \*388, The Tower of Babel, *Breughel.*  
 389, The Marriage Feast, *P. Veronese.*  
 390, Hercules, Dejanira, and the Centaur, in carved  
     frame, *Rubens.*

- |                  |  |                      |
|------------------|--|----------------------|
| 391,             | Public Festival and Architecture,  | <i>Bibbiana.</i>     |
| 392,             | Companion to the above,  | <i>do.</i>           |
| 393,             | The Seasons,   | <i>Goltzius.</i>     |
| 394,             | The Going into the Ark, <i>Van Kessel, Keering,</i><br>and <i>Van Balen.</i><br>(Formerly in the Palace of St. Cloud.) |                      |
| 395, }<br>396, } | Pair of Flower Pieces, with Figures,   | <i>Baptiste.</i>     |
| 397,             | Family Portraits,  | <i>Hans Holbein.</i> |
| *398,            | Crucifixion,   | <i>Vandyke.</i>      |
| 399,             | Fine Portrait,—dated 1531,   | <i>H. Holbein.</i>   |
| 400,             | Game and Fruit,  | <i>John Weenix.</i>  |

END OF THE SECOND DAY'S SALE.

### Third Day's Sale.

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|-------|---|--------------------------|
| 401,  | A Female Broil,   | <i>P. P. Breughel.</i>   |
| *402, | Game and Fruit,   | <i>John Weenix.</i>      |
| 403,  | Emblem of Victory,  | <i>Zenobius Strozzi.</i> |
| 404,  | The Sportsman,  | <i>German master.</i>    |
| 405,  | Virgin and Infant Saviour, surrounded by<br>Angels,—copy from | <i>Rubens.</i>           |
| 406,  | Silenus,  | <i>Jordaens.</i>         |
| 407,  | Battle of the Centaurs,                                       | <i>School of Rubens.</i> |
| 408,  | St. John announcing the Messiah,                              | <i>Spanielletto.</i>     |
| 409,  | Royal Banquet,  | <i>Venetian School.</i>  |
| 410,  | Crucifixion,  | <i>master unknown.</i>   |
| 411,  | Christ appearing to the Church,—antique.                      |                          |
| 412,  | Family Portraits,   | <i>H. Holbein.</i>       |
| *413, | Weeping Magdalen,   | <i>M. A. Caravaggio.</i> |
| 414,  | Venus chastising Cupid,                                       | <i>master uncertain.</i> |
| *415, | Ruins,  | <i>Paul Bril.</i>        |
| 416,  | Crucifixion,  | <i>C. Jansen.</i>        |
| 417,  | Te Deum Laudamus,—a curious antique.                          |                          |
| *418, | The Black Plague,   | <i>L. Van Leyden.</i>    |
| 419,  | Le Roi Boit,  | <i>Jordaens.</i>         |
| 420,  | Christ Healing the Widow's Daughter,—very<br>fine antique.    |                          |
| 421,  | Isaac Blessing Jacob,   | <i>Spanish School.</i>   |
| 422,  | Dog and Game,   | <i>Fyt.</i>              |
| 423,  | Battle of the Amazons,—copy from                              | <i>Rubens.</i>           |
| *424, | Time clipping the Wings of Love,                              | <i>Vandyck.</i>          |
| 425,  | Portrait of a Young Prince,                                   | <i>master unknown.</i>   |
| 426,  | St. Sebastian,  | <i>Guercino.</i>         |
| 427,  | Holy Family with Angels,                                      | <i>P. Torri.</i>         |
| 428,  | Portrait of a Lady,   | <i>Holbein.</i>          |
| 429,  | Portrait,   | <i>unknown.</i>          |

- 430, } Allegories, *C. Van Harlem.*  
 431, }
- 432, Virgin, St. Catharine, &c.—on copper, *Van Balen.*  
 433, Plants and Insects, *Withoos.*  
 434, Landscape—Evening, *unknown.*  
 435, Martyrdom of Saints, *Titian.*  
 436, Curious old Portrait, *master unknown.*  
 437, Mountainous Landscape, *J. Mompert.*  
 438, Imploring Justice, *School of Guido.*  
 439, Martyrdom of St. Catharine, *do.*  
 440, Portrait of a Youth, *H. Van Vliet.*  
 441, Village Kermis, *P. Brill.*  
 442, Marine View,—a sketch, *Blankoff.*  
 443, Winter Scene—Horrors of War, *Camphuysen.*  
 444, Landscape with Castle,—modern.  
 445, Sea Port with Castle, *Antonius Mirou.*  
 446, Head of Christ, *master unknown.*  
 447, Allegory of human greatness, *do.*  
 448, Nativity,—curious antique.  
 449, Figures Dancing, *Callot.*  
 450, Still Life, *master unknown.*  
 451, Domestic Scene, *John Asper.*  
 452, Presentation in the Temple, *Otho Venius.*  
 453, Dead Birds, *Scalcken.*  
 454, Boys—emblematic of Music, *School of Bologna.*  
 455, } Jupiter and Danae, and { *copies from Titian.*  
 456, } Venus reclining, }
- 457, Single Figure, on panel, *master unknown.*  
 458, Virgin, Child, and St. John, in a landscape, *German School.*  
 459, The Pancake Maker,—a genuine sketch, *C. Vischer.*  
 460, Female Portrait, *master unknown.*  
 461, Mother and Child, *Italian School.*  
 462, Bust of Christ, *master unknown.*  
 463, The Tomb of Ghisolfi.

- 464, Italian Fisherman, *F. Torelli.*  
 465, Sacrifice of Iphigenia,—a sketch.  
 466, Magdalen in Contemplation, *L. Giordano.*  
 467, Constantine Claiming Admittance to the Church,  
     a magnificent picture, *P. Veronese.*  
 468, St. Anthony preaching to the Fishes, *Mola.*  
 469, Still Life, *Maltese.*  
 470, Beatitude of the Saints,—a very masterly  
     production, *Dominichino.*  
 471, Fish Piece, *Van Huytenden.*  
 472, Cupids, *School of Albano.*  
 473, Mythological, *Luca Giordano.*  
 \*474, Marc Anthony and Cleopatra, *Titian.*  
 \*475, Sacrifice to Apollo, *N. Poussin.*  
 \*476, Grand Landscape, by *Artois*, figures by *Teniers.*  
 \*477, Village Festival, *Jan Breughel.*  
 478, Profile of Washington, cut in paper by  
     *Mrs. Washington.*  
     (Highly esteemed as a correct likeness, and for the inter-  
     esting associations of the delineator and delineated.)  
 479, Portrait of a Gentleman, *master unknown.*  
 480, } Christ in the Garden, and  
 481, } Christ and the Virgin, { *master unknown.*  
 482, St. Jerome, *do.*  
 483, Same subject, *Italian.*  
 484, An Angel with a Scroll, *F. Floris.*  
 485, Fruit Piece, *De Heem.*  
 \*486, Pope Pius V, *Titian.*  
 487, Landscape,—a fine picture, *F. Milé.*  
 488, John baptising Christ, *N. Poussin.*  
 \*489, Two Angels, *Titian.*  
 490, Helena Forman, (Rubens's second wife) *Rubens.*  
 \*491, Magdalen in the Desert, *Titian.*  
 492, St. Jerome and the Lion, *Spanielletto.*  
 493, The Circumcision, *P. Vecchio.*  
 \*494, Shepherdess, *Murillo.*

- 495, Angel with a Scroll,—companion to No. 484.  
 496, Landscape, with Sportsmen,—boldly painted,  
*F. Floris.*  
 497, Niagara Falls, *Robertson.*  
 498, Defile of Castle Vedro, near Errol, coast of  
 Italy, *Rosenberg, 1793.*  
 499, View of Stauback in the Valley of Lauter-  
 berne, *Rosenberg, 1793.*  
 \*500, The Last Supper, *M. A. Buonarotti.*  
 (This picture was held by the late Mr. Paff as of far greater value than any other in the collection. At one time he refused \$6,000 for it; but for the same reason as that quoted at No. 300, he refused to part with it. There is no doubt the whole of the figures seated at the table are portraits, and many persons will probably recollect Mr. Paff's opinions on the subject. The picture is painted in an extremely bold and clear style; the coloring and *chiaro-oscuro* are also of the first order. If the picture be by the illustrious master to whom it is assigned, it must be of a value far beyond what would be prudent to name, for fear of being deemed visionary and extravagant. The merits and authorship of this fine picture are respectfully submitted to the discrimination of an enlightened and liberal public.)  
 501, Salvator Mundi,—extremely fine,  
*Sebastian del Piombo.*  
 502, Virgin and Infant Saviour, *Guercino.*  
 \*503, Head of St. John,—a very capital production,  
*Raphael.*  
 504, Christ and the three Marys, *Vandyke.*  
 505, Holy Family, *A. del Sarto.*  
 \*506, Descent from the Cross, *Martin Schoen.*  
 (This picture, although painted upwards of 350 years, retains all the freshness and purity of color as though it were the work of yesterday. Mr. Paff prized it among the most valuable pictures in his collection, and was of opinion that from its having been in existence so long before the celebrated picture of Rubens of this subject, that that great master may have referred to it in the composition of his picture, in which particular it so greatly resembles.)  
 507, Arrival of the Queen of Sheba, *Tintoretto.*  
 508, The Angel appearing to the Shepherds,  
*Castiglione.*  
 509, Boys at play, *C. Cignari.*  
 510, Moses confided to the charge of his Mother,  
*Giacomo Savedone.*  
 511, Rape of Proserpine, *Luca Giordano.*

- 512, Splendid Portrait, *H. Rigaud.*
- \*513, Holy Family, *Titian.*
- 514, Flower Piece, *Baptiste.*
- 515, The Descent from the Cross, *P. Lauri.*
- 516, A Family Group—very beautifully painted,  
*master unknown.*
- 517, A splendid Landscape, *Verboom.*
- 518, Death of Jezabel,—a powerfully painted pic-  
ture, *Swartz.*
- \*519, Venus, *Titian.*
- \*520, Queen Semiramis, *do.*  
(The two foregoing are among Mr. Paff's latest acqui-  
sitions, and were deemed by him of the greatest importance.)
- 521, Assumption of the Virgin, *Murillo.*
- 522, Mountainous Landscape, *J. Mompert.*
- 523, Assumption of the Virgin, *Rubens.*
- \*524, Flaying of Marsias, *N. Poussin.*
- 525, Circumcision, *Francks.*
- \*526, Victory of David over Goliah, *F. Floris.*
- 527, St. Sebastian,—a sketch, *master unknown.*
- 528, St. Jerome, *Italian School.*
- 529, River Gods, *Bouchet.*
- 530, Portrait of an Old Lady,—very finely painted.
- 531, Mythological, *master unknown.*
- 532, Embarkation,—moonlight, *do.*
- 533, Madame de Maintenon,—very highly  
finished, *do.*
- 534, A beautiful Landscape, *Van Uden.*
- \*535, Landscape and Figures, *Rembrandt.*
- \*536, Female Head,—fine, *J. Romano.*
- \*537, Rubens' Wife, *Rubens.*
- 538, A Druid, *master unknown.*
- 539, Battle Piece, *Borgignone.*
- 540, Virgin, Infant Saviour, and St. John, *A. del Sarto.*
- 541, Still Life, *De Heem.*
- 542, *do.* *Maltese.*

- |        |   |                          |
|--------|---|--------------------------|
| *543,  | Landscape and Cattle,                                 | <i>Berghem.</i>          |
| 544,   | Archimedes,   | <i>Spanielletto.</i>     |
| 545,   | Interior,   | <i>Horemans.</i>         |
| 546,   | Triumph of Silenus,                                   | <i>P. Cortona.</i>       |
| 547,   | Adoration of the Shepherds,                           | <i>Quillinus.</i>        |
| 548,   | Landscape and Figures,                                | <i>P. Tempesta.</i>      |
| 549,   | The Birth of Bacchus,                                 | <i>C. Schut.</i>         |
| 550,   | Portrait of an Artist,                                | <i>unknown.</i>          |
| 551,   | Annunciation,—a curious antique, richly colored.      |                          |
| 552,   | King Ahasuerus in Council,                            | <i>Guercino.</i>         |
| 553,   | Grotesque,  | <i>P. Donker.</i>        |
| 554,   | Angelica and Medora,                                  | <i>style of Poussin.</i> |
| 555,   | The Three Graces,                                     | <i>Giorgione.</i>        |
| 556,   | Boys dancing in a Landscape,                          | <i>Quillinus.</i>        |
| 557,   | Cupid with Flowers,                                   | <i>Guido.</i>            |
| 558,   | Hercules, Dejanira, and the Centuar,                  | <i>Gonzales Cocques.</i> |
| 559,   | Landscape,  | <i>Rysbrack.</i>         |
| *560,  | Cavaliers refreshing at a Booth,                      | <i>Vundermulen.</i>      |
| 561,   | Virgin, Child, &c.— <i>en gresaille.</i>              |                          |
| 562,   | Vision of St. Peter,                                  | <i>B. Boehm.</i>         |
| 563,   | Infant St. John,                                      | <i>B. Castelli.</i>      |
| *564,  | Three views of the Head of the celebrated<br>Raphael, | <i>A. del Sarto.</i>     |
| *565,  | Fowls, Pigeons and Ducks,                             | <i>Hondekoeter.</i>      |
| 566,   | Curious monumental Picture,                           | <i>German School.</i>    |
| 567,   | Virgin and Child, with Grapes,                        | <i>R. Mengs.</i>         |
| 568, } | Topers,—a pair,                                       | <i>Brawer.</i>           |
| 569, } |   |                          |
| 570, } | The King's Levee, and {                               | <i>N. Kempser.</i>       |
| 571, } | The Trial of a Queen, {                               |                          |
| 572,   | Cupid,  | <i>Guido.</i>            |
| 573,   | Cupids at Play,                                       | <i>Vandyke.</i>          |
| 574,   | Entrance to a Picture Gallery,                        | <i>S. Ricci.</i>         |
| 575,   | Holy Family,  | <i>Rubens.</i>           |
| 576,   | Repentant Magdalen,                                   | <i>Spanish School.</i>   |



- 577, Ascension of the Virgin,—a sketch, *Diepenbeck.*  
 578, Virgin, Child, and St. John, *Guercino.*  
 579, Still Life, *Snayer.*  
 580, Adoration of the Magi, *P. Veronese.*  
 581, Portrait of a Youth, *Jansen.*  
 582, Landscape and Figures, *Vanderkabel.*  
 583, Portrait of a Geometrician, *A. de Gelder.*  
 584, Cleopatra, *Sir P. Lely.*  
 585, Momenti Moris, *Henry Stenwick*, called *the old.*  
 586, Interior of an Artist's Painting Room,  
*J. Vanden Bosch.*  
 587, Landscape and Cattle, *Rosa de Tivoli.*  
 (A fine specimen of the master.)  
 588, Emblem of the power of Christ over Sin,—a very  
 beautiful composition, *master unknown.*  
 589, Portrait of a Nobleman, *Mignard.*  
 590, Landscape and Figures, *Louis de Vadder.*  
 591, St. Ignatius, *Spanish School.*  
 592, Dog and dead Game, *Weenix.*  
 593, Cat and Bird, *Fyt.*  
 594, Woman reading, *S. Marquez.*  
 595, Neptune and the Amphitrite, *Mantuan.*  
 596, Architecture and Figures, *A. Landi.*  
 597, Alexander and Apelles, *D. Savoyen.*  
 598, Two Saints, *master unknown.*  
 599, Landscape and Figures, *R. Savery.*  
 600, Virgin, Infant Christ, and St. John, *S. Badelochi.*

END OF THE THIRD DAY'S SALE.

## Fourth Day's Sale.

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|------|--|--------------------------------|
| 601, | Naval Engagement,                                  | <i>Parocel the old.</i>        |
| 602, | Plants and Flowers,                                | <i>Withoos.</i>                |
| 603, | Virgin and Infant Christ,                          | <i>Spada.</i>                  |
| 604, | Martyrdom of St. Lawrence,—a sketch.               |                                |
| 605, | Landscape, Cattle, and Figures,                    | <i>Castiglione.</i>            |
| 606, | Judgment of Paris,                                 | <i>L. Testelin.</i>            |
| 607, | Adoration of the Magi,                             | <i>A. Ballestra.</i>           |
| 608, | Frederick the Great,                               | <i>German Master.</i>          |
| 609, | Masquerade,  | <i>Perino del Vaga.</i>        |
| 610, | Emblems of Christ's sufferings,                    | <i>A. M. Panico.</i>           |
| 611, | Ecce Homo,—very curious and highly finished.       |                                |
| 612, | Adoration of the Cross,                            | <i>Antonio Ballestra.</i>      |
| 613, | Fruits and Insects,                                | <i>C. de Heem.</i>             |
| 614, | Boys playing,—a sketch.                            |                                |
| 615, | Cupid,   | <i>School of Guido.</i>        |
| 616, | Landscape and Cattle,                              | <i>P. Van Bloemen.</i>         |
| 617, | Departure of Telemachus,                           | <i>N. Poussin.</i>             |
| 618, | St. John,  | <i>Dominichino.</i>            |
| 619, | Mythological,                                      | <i>P. da Cortona.</i>          |
|      | (This picture has been engraved.)                  |                                |
| 620, | Landscape—Sun Rise,                                | <i>in the style of Wilson.</i> |
| 621, | The flight of Love,                                | <i>Agostino Carracci.</i>      |
| 622, | The presentation in the Temple,—a capital<br>work, | <i>Le Brun</i>                 |
| 623, | Salvator Mundi,                                    | <i>Guercino.</i>               |
| 624, | Study of the Human Figure,                         | <i>master unknown.</i>         |
| 625, | Flower Piece,                                      | <i>Baptiste.</i>               |
| 626, | A Tempest,   | <i>Bolzen.</i>                 |
| 627, | Head of a Camel,—capitally painted,                | <i>Castiglione.</i>            |
| 628, | Head of an Ass,—modern.                            |                                |
| 629, | Head of St. Peter,                                 | <i>Caravaggio.</i>             |

- 630, Queen Esther before King Ahasuerus, *C. Ridolfi.*  
 631, Mother and Child, *R. Mengs.*  
 632, Female Saint,—antique.  
 633, Judith with the Head of Holofernes, *Coypel.*  
 634, The Ethiopian Queen, *Rubens, in his Venetian style.*  
 635, Portrait of the Elector of Bavaria, *master unknown.*  
 636, Virgin and Child, *Primaticcio.*  
 637, Portrait of a Gentleman, *master unknown.*  
 638, Fish Piece, *J. Jacobz.*  
 \*639, Storming a Town, *Vandermulen.*  
 640, Virgin, Child, &c.—the remains of a beautiful picture.  
 641, Romantic Landscape and Figures, *Tempesta.*  
 642, St. Jerome, *School of Guido.*  
 643, Still Life, *De Heem.*  
 644, Portrait of J. Nepomosi, *A. Lanzano.*  
 \*645, Amphitrite, *School of Raphael.*  
 646, Battle Piece, *Style of Borgignone.*  
 647, Landscape, Figures, and Cattle.—very fine, *Moucheron.*  
 \*648, Rocky Landscape with Waterfall,—beautifully sparkling in color, *Rembrandt.*  
 649, Still Life,—very capitally painted, *M. A. Caravaggio.*  
 650, Fish, Game, Fruit, &c. *John Weenix.*  
 651, Architecture, *Bibiano.*  
 652, Shepherd and Goats, *Rosa di Tivoli.*  
 653, Apollo, *Guercino.*  
 654, Parrot and Fruit, *Campidoglio.*  
 655, Portrait of a Lady,—highly wrought, *H. Van Vliet.*  
 656, Momenti Mori, *Stenwick.*  
 657, Venus and Cupid, *C. Gennari.*  
 658, Trompe L'Oiel,—modern.  
 659, Slaughtering the Ox, *Bassano.*  
 660, Dead Hare, *J. B. Weenix.*

- 661, Fruits, *Italian.*  
 662, Flower Piece, *F. Xavier.*  
 (A fine picture, in carved frame.)  
 663, The Misers,—very fine, *F. Bol.*  
 664, Dog, Cat, and Bird,—very transparent, *Snyders.*  
 665, Fish Piece, *monogram, R.*  
 666, The Plague, *Tintoretto.*  
 667, Allegory, *master unknown.*  
 668, Quarter of Mutton, *Van Alst.*  
 669, Portrait of a Lady, *J. Asper.*  
 670, Mercury and the Arts,—a sketch.  
 671, Castle with Figures angling, *Vander Cabel.*  
 672, Christ crowned with Thorns,—copy from *Rubens.*  
 673, Charity, *F. Floris.*  
 674, Landscape, with Flight into Egypt, *Van Huysum.*  
 675, Fountain, with Fruits, &c. *Weenix.*  
 676, Europe, Asia, and Africa, *master unknown.*  
 677, Venus and Cupids, *after Titian.*  
 678, Tobit and the Angel,—very fine in color, *Guercino.*  
 679, Passing through the Ordeal, *master unknown.*  
 680, Allegory, *Dutch School.*  
 681, The three Marys at the tomb of Christ,  
*De la Fossé.*  
 682, The Game Market, *Bassan.*  
 \*683, Drinking Party, *Hogarth.*  
 684, The Fathers of the Church, *after Rubens.*  
 \*685, Portrait of Henry Jenkins,—died at the age of 169.  
 686, St. Joseph and the Infant Christ, *Spanish School.*  
 687, Portrait,—very fine, *A. Hanneman.*  
 688, Merry making, *master unknown.*  
 689, Circular Landscape, *S. Bourdon.*  
 690, Female Head, *Guercino.*  
 691, Endymion, *master unknown.*  
 692, Plants, Insects, &c. *Withoos.*  
 693, Magdalen, *Italian.*  
 694, Cattle, Goats, &c. *M. Carre.*

- 695, Sleeping Cupid, *after Guido.*  
 696, Portrait of an Ecclesiastic, *master unknown.*  
 697, Harvesting, *do.*  
 698, Crucifixion,—fine sketch, *do.*  
 699, Mother and Child, *School of the Carracci.*  
 \*700, The Magdalen in Adoration, *Carlo Dolci.*  
 (The very high quality of this picture claims for it a more lengthy eulogium than the rule laid down in the completion of the catalogue will permit; it must, therefore, suffice to observe that it is considered not only an indubitable specimen of the great master to whom it is assigned, but also one of his very finest works. Nothing can possibly exceed the truth and elevation of expression in the countenance, which is the very perfection of devotion and adoration, and to the accomplishment of which no other master than Dolci was probably ever equal.  
 Mr. Paff possessed this picture a great many years, and although very large sums were repeatedly offered for it, he never could be induced to part with it.)  
 \*701, The Power of Love, *Correggio.*  
 (This picture may be quoted as one of those to which its late possessor assigned the highest value, and of the authenticity of which little doubt, it is presumed, can exist. The value of this illustrious master's productions has already been shown; little remains, therefore, to be done beyond that of soliciting the attention of the *connoisseur* to what is esteemed one of the most valuable pictures in the catalogue.)  
 702, The Angel appearing to St. Peter, *G. Flinck.*  
 703, Battle Piece, *Parrocel.*  
 704, Head of St. John in the Charger, in the style of *Titian.*  
 705, Music, *Coypel.*  
 706, Companion to the last, *do.*  
 \*707, Upright Landscape, with Figures, *Ruysdael.*  
 (This picture was brought from London by Mr. Carey, of Philadelphia, this present year.)  
 \*708, Portrait of a Turk, *Titian.*  
 709, The Magdalen, *master unknown.*  
 710, The Father, Christ, and the Virgin, *School of Maratti.*  
 711, Diana and Acteon, *Spranger.*  
 712, Head of a Gentleman, *Dobson.*  
 713, Bird Piece, *master unknown.*  
 714, Head of old Parr—died at the age of 152 years.

- 715, Cupid shaping his Bow, *Parmegiano.*  
 716, Philosopher contemplating, *Dietricy.*  
 717, St. Joseph, *master unknown.*  
 718, Landscape, Horses, &c. *P. de Laer.*  
 719, The two pages, *master unknown.*  
 720, Magdalen, *School of Guido.*  
 721, St. Elfroida, *Velasquez.*  
 722, St. Francis, *F. Mola.*  
 723, Upright Landscape, with figures in a boat,—  
     a sweet and brilliant specimen, *Everdingen.*  
 724, Susanna and the Elders, *School of Rubens.*  
 725, Nativity, *Voorhout.*  
 726, Entombment,—companion to the above, *do.*  
 727, Resurrection,—*en grisaille.*  
 728, Christ and the Virgin, *Italian School.*  
 729, Rustic Scene, *Flemish School.*  
 730, Extensive Landscape,—very beautiful, *Van Uden.*  
 731, An Allegory,—very curious, *master unknown.*  
 732, Landscape with Figures, *Turner, R. A.*  
 733, Mountainous Landscape, *Mompert.*  
 734, Female Figure, with a Glass, *master unknown.*  
 735, Circular Frame, containing Landscape on  
     one side and Head on the other. *do.*  
 736, Portrait of an Austrian Prince, *German master.*  
 737, Small Landscape, *Savage.*  
 738, Holy Family,—on copper, *master unknown.*  
 \*739, Cleopatra, *Guido.*  
 740, Landscape, with Shepherd and his Flock,  
     *A. Camassei.*  
 741, Crucifixion, *Bassan.*  
 742, Subject in Ancient History, *F. Mola.*  
 743, Adoration of the Magi, *A. Aldegraaaf.*  
 744, Portrait of an Old Man,—very fine, *B. Cuyp.*  
 745, Saying Grace, *J. Van Kraesbeck.*  
 746, Flight into Egypt, *P. Lauri.*

- 747, Heads of Deer, *Fyt.*  
 748, Christ Sleeping on the Cross, with Emblems of  
       his Sufferings, *G. Serani.*  
 749, Vase of Flowers,—very beautiful, *Mignon.*  
 750, Royal Fête, *P. Gyzen.*  
 751, Masquerade, *Lucas de Waal.*  
 752, Adoration, } a pair, *L. Van Leyden.*  
 753, Circumcision, }  
 754, Queen Esther, *De Witt.*  
 755, St. Jerome, *Quintin Matsys.*  
 756, Triumph of Mordecai,—companion to No. 754,  
       *De Witt.*  
 \*757, Landscape, with Figures, *Claude.*  
 758, Sea Piece, *De Vlieger.*  
 759, Richard Cœur de Lion delivered from Prison,—  
       a sketch, *master unknown.*  
 760, Fine Portrait of a Youth, *Mireveldt.*  
 761, Still Life, *De Heem.*  
 762, St. Thomas, *Paul Veronese.*  
 763, Christ Scourged, *Berkemeer.*  
 764, Annunciation, *master unknown.*  
 765, Cattle and Figures, *do.*  
 \*766, A Man's Head, *A. Cuyp.*  
 767, Holy Family,—on copper, *School of the Carracci.*  
 768, Portrait of a Philosopher, *Italian.*  
 769, Crucifixion,—embossed on leather and silvered.  
 770, Female Head, with a Fowl, *master unknown.*  
 771, Martyrdom of a female Saint, *do.*  
 772, Rocky Scenery, with a man angling, &c. *do.*  
 773, Adoration of the Kings, *G. Flinck.*  
 774, Flight into Egypt, *Spanish School.*  
 775, Tribute Money, *after Rubens.*  
 \*776, The Good Samaritan, *Caravaggio.*  
 777, An Italian Kitchen, *master unknown.*  
 778, Dead Eagle,—very fine, *signed F. Weis.*

- 779, Emblems of the Cross, }  
 780, Entombment, } *master unknown.*  
 781, Descent from the Cross, }
- 782, Four highly finished Landscapes, in miniature,  
*J. Konig.*
- 783, The banished Lord, *master unknown.*
- 784, Holy Family, with St. John presenting flowers  
 to the Infant Saviour,—circular panel,  
*Italian School.*
- 785, Baptism of Christ, }  
 786, St. Christopher, } *P. Mola.*
- 787, Assumption of the Virgin, and birth of Christ,  
 —on copper, painted both sides, *Rottenhamer.*
- 788, Carcase of an Ox, *Maas.*
- 789, Flight of Angels, *School of Maratti.*
- 790, Two Cows, *after P. Potter.*
- 791, Small Landscape, *Ermels.*
- 792, Mount Calvary,—curious antique.
- 793, Autumn,—*en grisaille.*
- 794, Sketch of a Horse dying.
- 795, Christ dividing the loaf, *master unknown.*
- 796, Flower Piece, *do.*
- 797, The Toper, *Mieris.*
- (This is one of that class that amongst dealers in England are denominated "Bank note pictures," from the certainty and readiness of their sale. The present has been a gem of the first water, but by some accident and injudicious cleaning, it has suffered, not so seriously, however, but that in *judicious hands* it may be reclaimed to a near approach of its former excellence. Connoisseurs will please examine it attentively.)
- 798, Curiosity, *Joharrot.*
- 799, Landing of a Saint,—a sketch.
- 800, Virgin and Child, on glass.



## Fifth Day's Sale.

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801,	Head of an old Man,	}	<i>Flemish.</i>
802,	Do. of an old Woman,		
803,	St. Matthew.		
804,	} A pair of beautiful small Landscapes on parchment,		<i>Rademackr.</i>
805,			
806,	Magdalen,—on copper,		<i>master unknown.</i>
807,	Holy Family,—do.		<i>do.</i>
808,	Interior of a Kitchen,		<i>Teniers.</i>
809,	Small Landscape.		
810,	Two Cupids,		<i>Bouchet.</i>
811,	Magdalen,—on copper,		<i>master unknown.</i>
812,	Small Landscape,		<i>style of Rembrandt.</i>
813,	Nymph and Satyr,		<i>Cuylenburg.</i>
814,	Holy Family,—on copper,		<i>master unknown.</i>
815,	St. Joseph, do.		<i>do.</i>
816,	Descent from the Cross,—antique.		
817,	Virgin and Child,—antique.		
818,	Magdalen,—on copper,		<i>monogram G. R.</i>
819,	St. Jerome, do.		<i>master unknown.</i>
820,	Taking care of the Sick,		<i>Franck.</i>
821,	The Tooth Drawer,—on copper,		<i>master unknown.</i>
822,	Two—St. Jerome and Magdalen.		
823,	Female portrait,—on copper.		
824,	Fish Piece,		<i>master unknown.</i>
825,	Portrait of Lorentio Lotho,		<i>by himself.</i>
826,	Three Heads,		<i>Rembrandt.</i>
827,	Study of a Figure.		
828,	Landscape, with Cottage, &c.		<i>Michau.</i>
829,	Do. do.		<i>Danby.</i>
830,	Country Doctor,		<i>Brawer.</i>

- 831, Judgment of Midas,—very curious.  
 832, Corps de Garde, *Le Duc.*  
 833, Silence,—(Head of a Boy.)  
 834, Woody Landscape and Figures, *Molinaer.*  
 835, View of a Sea Port, *De Vlieger.*  
 836, Landscape, with Figures, *master unknown.*  
 837, Portrait of Erasmus, *Holbein.*  
 838, Sketches of Heads and Cupids.  
 839, Death of the Virgin,—curious antique.  
 840, St. Francis embracing the Saviour,  
*master unknown.*  
 841, Rebecca at the Well, *Castiglione.*  
 842, The Promenade, *Palamedes.*  
 843, Landscape and Figures,—companion to No. 834,  
*Molinaer.*  
 844, Scourging of Christ, *Bassan.*  
 845, Holy Family attended by Angels,—a fine sketch.  
 846, Tempest,—on parchment,—curious and highly  
 wrought.  
 847, Mother and Child, *Diepenbeck.*  
 848, Flight into Egypt,—curious.  
 849, Virgin and Child,—very beautiful.  
 850, Canal Scene, *F. Mans.*  
 851, Landscape, *F. Milé.*  
 852, A Saint,—a sketch.  
 853, Interior, }  
 854, Companion, } *Lambrecht.*  
 855, }  
 856, } Heads,—highly finished, in curiously carved  
 857, } frames, *Holbein.*  
 858, }  
 859, St. John,—on parchment,—fine.  
 860, Portrait of a Banker, *School of Holbein.*  
 861, Head of an old Man,—spirited sketch.  
 862, Cupid in a Cage,—very beautiful frame.  
 863, Death of Lucretia,—curious.  
 864, Old Head,—spirited sketch.

- 865, Peter denying Christ, *after Honthorst.*  
 866, Portrait of the King of Bavaria.  
 867, St. John's Head in the Charger.  
 868, St. John,—fine.  
 869, Playing on the Fiddle. *after Teniers*  
 870, } Two very highly finished Venuses on Ivory.  
 871, }  
 872, Canal Scene.  
 873, Christ journeying to Emaus, *Breughel.*  
 874, Holy Family, *Van Balen.*  
 875, Head of a Man.  
 876, Female Portrait, *after Sir P. Lely.*  
 877, St. Joseph and the Infant Christ,  
 878, Contemplating the Cross, *Rottenhamer.*  
 879, St. John.  
 880, }  
 881, } Models in wax, with beads, &c.  
 882, }  
 883, Landscape.  
 884, Marine View, *D. Vlieger.*  
 885, } Figures, *Callot.*  
 886, }  
 887, Interior, *B. Cuyp.*  
 888, Lot, containing 20 Pictures, on panel.  
 889, Portrait of a Youth, *School of Holbein.*  
 890, Portrait of a Lady,—on copper.  
 891, Allegory,—sketch, *Diepenbeck.*  
 892, Companion to the last, *do.*  
 893, Three Figures, *Teniers.*  
 894, Portrait of H. C. Agrippa.  
 895, Adoration of the Shepherds,—antique.  
 896, Lot, containing 22 Pictures, on panel.  
 897, Virgin and Child, *School of Raphael.*  
 898, Lot, containing 20 Pictures, on panel.  
 899, Sketch of Venus, Cupid, &c. *Diepenbeck.*  
 900, } Two Circular Pictures, *Breughel.*  
 901, }

- 902, Two Boors in a Landscape—winter scene,  
*Teniers.*
- 903, Adoration of the Kings,—antique.
- 904, Lot of 16 Pictures, on Canvass.
- 905, Holy Family, *School of L. Da Vinci.*
- 906, Very curious Head—composed of boys.
- 907, Head of Christ, *master unknown.*
- 908, Flight into Egypt,—curious circular.
- 909, Dead Partridge, on parchment.
- 910, Fine Head, *Rembrandt.*
- 911, Marriage of St. Catharine,—a sketch.
- 912, Vase, Flowers, &c.
- 913, Mother and Child, *School of Rubens.*
- 914, Dead Poultry and Fish, *De Heem.*
- 915, Men Fighting, } sketches.  
916, Beasts Fighting, }
- 917, Emblem of Time, *L. Giordano.*
- 918, Holy Family, *Rubens.*
- 919, Nosce Te Ipsum.
- 920, Ruins with figures, *P. de Laer.*
- 921, Two—Trompe L'Oiel.
- 922, Nativity,—fine in color.
- 923, Jupiter and Danae, *Floris.*
- 924, Neptune and Amphitrite,—a sketch, *Rubens.*
- 925, Portrait of a Sportsman.
- 926, Landscape, Buildings and Figures, *Ferg.*
- 927, Lot of 12 pictures, on canvass.
- 928, Lot of 20 do. on panel.
- 929, Lot of 15 do. on canvass.
- 930, Lot of 6 do. on do.
- 931, Portrait of a Lady.
- 932, Boy and Flowers.
- 933, Two—Cattle and Figures, *Rosa di Tivoli.*
- 934, Crucifixion.
- 935, St. John and the Lamb.
- 936, Ascension of the Virgin, *P. Mattei.*

- 937, Portrait of an Ecclesiastic.  
 938, Boy surrounded by Flowers.  
 939, Landscape and Figures, *Wagner.*  
 940, Lot of 12 pictures, on canvass.  
 941, Lot of 16 do. do.  
 942, Two—Hunting pieces, *Bemmel.*  
 943, Portrait of Snyders, *School of Rembrandt.*  
 944, Portrait of a French Painter,—has been engraved.  
 945, Portrait of Titian.  
 946, Do. of Rubens' Daughter.  
 947, Amicis Amicus.  
 948, Four—Beggars, *Callot.*  
 949, St. John,—on a very old, worm-eaten panel.  
 950, Family at Prayer,—antique.  
 951, Encampment scene, *German.*  
 952, Landscape, *Mompert.*  
 953, Adoration.  
 954, Magdalen at the foot of the Cross.  
 955, Christ on the Cross,—beautifully ornamented  
 and illuminated with miniatures of the  
 Saints, very highly wrought and painted on  
 both sides.  
 \*956, Sylvan Landscape, with figures,—a very  
 beautiful picture, *Rembrandt.*  
 957, Dead Game, *Weenix.*  
 958, Dead Poultry,—companion, *do.*  
 959, Adoration of the Kings, *L. Van Leyden.*  
 960, Fruit and Drapery, *Maltese.*  
 961, Boors dancing and carousing, *D. Teniers.*  
 962, Figures dancing, *Callot.*  
 963, The Dealer in Curiosities, *P Peutenan.*  
 964, Portrait of a Gentleman,—modern.  
 965, Landscape,—water color,—drawing in frame.  
 966, The Salutation, }  
 967, Flight into Egypt, } Inlaid,—antique.  
 968, Nativity,—antique.

- 969, Virgin, Child and St. John,—antique.  
 970, Model of a Theatre.  
 971, Raising of Lazarus,—antique.  
 972, The Trinity, do.  
 973, Virgin, Infant, Saviour, and four Saints,—antique  
 974, Three Figures, do.  
 975, Crucifixion. do.  
 976, Virgin, Infant Christ, and Saints, do.  
 977, Two Saints, do.  
 978, Marriage of the Virgin, do.  
 979, Nativity, do.  
 980, } Two Saints, do.  
 981, }  
 982, A Saint, do.  
 983, Virgin and Child, do.  
 984, Annunciation, do.  
 985, Adoration, do.  
 986, Christ, Virgin and Saints, do.  
 987, St. John, do.  
 988, Virgin and Child, do.  
 989, Marriage of St. Catherine, do.  
 990, Virgin and Child, do.  
 991, Circumcision and Flight, *M. Wolgemuth.*  
 992, British Arms,—Indian ink drawing.  
 993, Crucifixion,—on copper, very curious,—in rich  
     frame of mother of pearl.  
 994, Nativity,—carved in box wood.  
 995, Four Antiques, on stained glass.  
 996, Christ Scourged,—embossed on copper, mother-of-  
     pearl frame,  
 997, Christ blessing the wine—embossed in iron.  
 998, Boys gathering grapes—in terra cotta.  
 999, The Feast of Bacchus—in crayon, *Rubens.*  
 1000, Scriptural subject—large panel *German.*

## Sixth Day's Sale.

---

*1001,	Nativity,	<i>A. Durer.</i>
*1002,	Magdalen adoring the Cross,	<i>Correggio.</i>
1003,	Adoration of the Magi,	<i>F. Francks.</i>
1004,	Sketch,—an allegory,	<i>master unknown.</i>
1005,	A Saint,—a sketch,	<i>do.</i>
1006,	Landscape with figures,	<i>Michau.</i>
1007,	Marriage of St. Catharine,—a landscape,	<i>Rottenhamer.</i>
1008,	A Boy,	<i>Schalken.</i>
1009,	Woman milking,	<i>old Kuyp.</i>
1010,	An old Man,	<i>Dutch School.</i>
1011,	A Pitcher,	<i>Kulf.</i>
1012,	Courtship,—‘Women and wine turn a man’s brain.’—an antique.	
*1013,	Magdalen,—a fine sketch,	<i>Correggio.</i>
1014,	St. Francis,	<i>master unknown.</i>
1015,	The Supper,	<i>Franck.</i>
*1016,	Venus and Cupid,	<i>Correggio.</i>
*1017,	St. Jerome,	<i>Guercino.</i>
*1018,	A Chariot with Figures,	<i>Rembrandt.</i>
*1019,	The Day of Judgment,	<i>Raphael.</i>
1020,	A Martyrdom,	<i>master unknown.</i>
1021,	The Piper,	<i>do.</i>
*1022,	A Landscape,	<i>Swaneveldt.</i>
1023,	A Landscape,—very spirited.	
1024,	Solomon with his Concubines,	<i>Guercino.</i>
1025,	Landscape—view of a distant city,	<i>Leonardus.</i>
*1026,	Head of an Angel,	<i>Rubens.</i>
1027,	The Plague,—a sketch,	<i>master unknown.</i>
1028,	Landscape, Rocks, &c.	<i>J. Mompert.</i>

- 1029, The Annunciation, *Franck.*  
 \*1030, The love of Gold, *Brower.*  
 1031, 2 Ancient Pictures, on thick panel.

## ENGRAVINGS.

*These Engravings are mostly Proofs, in elegant Black  
 Ebony Frames, and in good condition.*

- 1, The Tribute Money.
- 2, Madonna and Child, from the original of *Raphael.*
- 3, The Nativity, *Rembrandt.*
- 4, Landscape and Cottage, *Teniers.*
- 5, Mademoiselle Sontag, *Reynolds.*
- 6, Christ preaching to the Multitude.
- 7, The Ascension, *Rembrandt.*
- 8, Contemplation, *from Reynolds.*
- 9, Alexander the Great taking the cup of poison,  
*Leseur.*
- 10, Lespagnolete.
- 11, Christ preaching.
- 12, Sybille, *La Guerchino.*
- 13, Boy and Guitar, *Rosso.*
- 14, Whittington, *Dowe.*
- 15, Two Girls.
- 16, Head of St. John the Evangelist, *T. Starling.*
- 17, St. John in the Wilderness, *from Guido Reni.*



- |     |   |                          |
|-----|---|--------------------------|
| 18, | Bear Hunt.                                |                          |
| 19, | Action Metamor,                           | <i>Röthenhamer.</i>      |
| 20, | Christ Healing the Sick.                  |                          |
| 21, | Infanta,                                  | <i>from Velasquez.</i>   |
| 22, | Descent from the Cross.                   |                          |
| 23, | Ruins in Rome,                            | <i>Gio Paolo Panini.</i> |
| 24, | Do, do.                                   | <i>do.</i>               |
| 25, | William Henry Betty West,                 | <i>J. Northcote.</i>     |
| 26, | Virgin and Child.                         |                          |
| 27, | Christ,                                   | <i>Carlo Dolci.</i>      |
| 28, | Christ in the Garden.                     |                          |
| 29, | Virgin and Child,                         | <i>A. Correggio.</i>     |
| 30, | Do, do.                                   | <i>after Raphael.</i>    |
| 31, | Bacchus and Cupids.                       |                          |
| 32, | Virgin and Child,                         | <i>Raphael.</i>          |
| 33, | Holy Family,                              | <i>Annibal Carracci.</i> |
| 34, | La Sainte Vierge.                         |                          |
| 35, | Sortie made by the Garrison of Gibraltar, | <i>John Trumbull.</i>    |
| 36, | Banditti Prisoners,                       | <i>J. &amp; A. Both.</i> |
| 37, | Landscape,                                | <i>Poussin.</i>          |
| 38, | Someil d' Endymion,                       | <i>from Guercino.</i>    |
| 39, | Bagpipes and Dancing,                     | <i>Teniers.</i>          |
| 40, | Violin and Dancing,                       | <i>do.</i>               |
| 41, | German Princess,                          | <i>P. P. Rubens.</i>     |
| 42, | Inquisition.                              |                          |
| 43, | Rousseau,                                 | <i>Vecharigi.</i>        |
| 44, | Voltaire,                                 | <i>Denon.</i>            |
| 45, | Christon Chalon, (head of.)               |                          |
| 46, | Fine Head.                                |                          |
| 47, | Entombment,                               | <i>Rembrandt.</i>        |
| 48, | Resurrection,                             | <i>do.</i>               |
| 49, | Sleeping Beauties.                        |                          |
| 50, | Landscape,                                | <i>Claude Lorraine.</i>  |
| 51, | Do.                                       | <i>do.</i>               |

- 52, Bacchus.  
 53, Bacchante.  
 54, Mother and Children.  
 55, Do. do.  
 56, Scripture, *A. Vandyke.*  
 57, Susannah and the Elders, *P. P. Rubens.*  
 58, Henrie and Marie, *Swaneveldt.*  
 59, Young Girl, *Titian.*  
 60, Wild Boars.  
 61, Landscape, *Poussin.*  
 62, Venus and Cupid.  
 63, Madelina, *Correggio.*  
 64, St. Paul preaching.  
 65, Dancing, *D. Teniers.*  
 66, Judgment of Solomon.  
 67, 68, 69, 70, 71, Landscapes and Shipping, *A. Martif.*  
 72, Washington,—gilt frame, *G. G. Stuart.*  
 73, Dr. Mott, do.  
 74, Venus blinding Cupid,—gilt frame.  
 75, Venus Bathing, do.  
 76, Venus, do.  
 77, Venus and Cupids, do.  
 78, Landscape, do. *Swaneveldt.*  
 79, Bacchus and Cupids, do.  
 80, July,—painted on glass.  
 81, August, do.  
 82, September, do.  
 83, November, do.  
 84, December, do.